



Classical American Homes Preservation Trust

YEAR IN REVIEW 2016





175th Anniversary of Millford

In 2016, the operative word at Classical American Homes was *celebrate* as we marked the 175th anniversary of Millford, our magnificent Greek Revival mansion in Pinewood, South Carolina. We observed this milestone in many ways, including a publication celebrating the story of its creation between 1839 and 1841, a memorable chamber concert where a musical work written especially in its honor was debuted, a sensitive and painstaking restoration of its original water tower — one of the few known surviving examples in America — and a good old-fashioned Southern barbecue birthday party. Ayr Mount hardly stood on the sidelines in 2016, however, and was site to a number of fun and enlightening programs and events, as well as the unveiling of a new pedestrian bridge, which spans 95 feet over the Eno River and fulfills a long hoped for part of Ayr Mount's master trail plan.

The year 2017 promises to be no less exciting with Dick Jenrette celebrating the start of a half-century of ownership at Roper House. (In 2018, the same remarkably can be said of Dick and Edgewater.) Having owned and restored a dozen houses in his lifetime, some of Dick's admirers have described him as a one-man National Trust for Historic Preservation. His fifty years in the preservation game have provided him with the long view. And he, like us, is still incredibly enthusiastic about the future of our houses and properties — those he has formally turned over to the Trust and those that eventually will follow. We've had a very fulfilling year and we invite you to visit our houses and to join us for some of the exciting programs and events we are planning for 2017, including for the very first time world-class classical music at three of the properties in September. Music at Millford, of course, but also at Edgewater in the stately octagon library, and at Ayr Mount in a concert featuring period music played on the Kirkland's original, late eighteenth-century, grand pianoforte. Thank you for your ongoing support and interest in preservation and we hope you enjoy this Year in Review, which highlights many of our programs and activities in 2016.

All the best,

Margize *Peter*

Margize Howell and Peter M. Kenny

Co-Presidents

Classical American Homes Preservation Trust

Front cover: The Roper House's monumental piazza where beautiful ocean vistas and cool breezes co-exist.

Let us know your thoughts about historic preservation, comment on your visit to our historic homes, and share with your friends news about our programs and events!



Happy Birthday Millford!

Saturday, November 5, 2016 — Pinewood, SC

One of the finest examples of Greek Revival architecture in America celebrates its 175th anniversary

We celebrated Millford's 175th Anniversary in grand style, capping a very important year for this magnificent Greek Revival mansion, one of the jewels in the crown of Classical American Homes Preservation Trust. Originally, this celebration was to be held on October 15th but was rescheduled three weeks later due to the effects of Hurricane Matthew, which resulted in power outages at Millford and substantial damage to local roads. Despite this, the rescheduled Millford Birthday Party on November 5th was a tremendous success with 140 guests on a clear, sunny and gorgeous fall day.

There was something for everyone, including a delicious barbecue picnic of Low Country cuisine with birthday cake, and festive music from Seán Heely, a U.S. National Scottish Fiddle Champion, Ryan Knott and Colin McGlynn, who not only played traditional Scottish tunes but also accompanied Mr. Richard H. Jenrette and guests as they sang "Happy Birthday" to Millford.

As the entire property was open to enjoy, guests could visit the mansion, its outbuildings and grounds at their leisure. After lunch, Peter Kenny and docent Charles Broadwell led a walking tour of the property and its campus of outbuildings. The afternoon ended with an exclusive Friends of Millford Benefit that included a special lecture by Peter Kenny on the history of Millford and its preservation, and a tour of the second floor with Margize Howell. The architecture and art that makes this magnificent place a Taj Mahal of the South was experienced firsthand by those who stayed.

Following the lecture and tour, the afternoon concluded with cocktails on the rear porch and a warm fall sunset — a grand finale to a very special year at Millford. A spectacular day was had from start to finish!



Above: Dick Jenrette greeting the nearly 140 guests joined us on a beautiful day to wish Millford a Happy Birthday!



At left: Peter Kenny and Charles Broadwell leading a walking tour of Millford's historic campus of outbuildings.

Below: Millford's 175th birthday cake with columns and all!



Right: Dick Jenrette with Carolyn Roehm and Simon Pinniger, celebrating with friends and guests.



Music at Millford

Sunday, September 18, 2016 — Pinewood, SC

The Fifth Music at Millford was a wonderful celebration of music and architecture with a fun and engaging group of friends and enthusiasts. Before the concert, guests joined in for Peter Kenny's exclusive benefit tour and lecture to learn more about the history of the property and the architecture. Robert deMaine, Principal Cello of the Los Angeles Philharmonic, was appointed the first Artistic Director of Music at Millford. He worked tirelessly with us over the course of the year to organize a special program to honor the 175th anniversary of Millford. Robert dazzled us with his talents for the third year in a row, and LA Philharmonic colleagues, Nathan Cole and Ben Ullery were no less outstanding in their first concert in the double parlor. The program was made even more special as the string trio opened with an original composition by deMaine, *Fanfare for Millford*, which included an excerpt from Happy Birthday — what a fun surprise! See our website for video clips from the concert, including the *Fanfare for Millford*.

The afternoon concluded with a new addition to the program — "Talk Back" — which allowed guests to converse with the musicians, to ask questions and learn more about their instruments and their experiences traveling and playing for the Los Angeles Philharmonic. As we said goodbye, each guest had the opportunity to take home a copy of our newest publication, *Millford*, a handsome celebratory volume by Margize Howell and Peter Kenny, with an introduction by Dick Jenrette.

We were especially thankful to Wells Fargo's Social Responsibility Group, who generously sponsored the event and who were also able to join us for a special Sponsor's dinner on Saturday night in the dining room at Millford. This event would not have been possible without the dedication of our Benefit Committee, whose efforts are invaluable to us in making Music at Millford a success each year.



Left:
(L to R) Robert deMaine, Artistic Director of the Fifth Music at Millford, on cello; Nathan Cole on violin; Ben Ullery on viola.

Below left:
Another sold-out Music at Millford concludes with a standing ovation for the string trio from the Los Angeles Philharmonic.



Left:
The musicians presented a Childrens Concert the day before the main concert to a captivated audience of school-aged children and families from the local community.

Above:
Our exceptional performers received enthusiastic applause from many returning and new audience members.

Fakes, Forgeries & Reproductions

Saturday, July 23, 2016 — Hillsborough, NC
Seminar with Charles F. Hummel

Caveat Emptor: Fakes, Forgeries & Reproductions, was a hot ticket item at Leland Little Auctions in Hillsborough, NC on Saturday, July 23rd. Charles F. Hummel (Professor Emeritus, Winterthur), drew nearly 100 attendees to this day-long seminar that included collectors, historians, curators, dealers, and casual interested participants. The mini-course gave tips and anecdotes on recognizing and distinguishing some key characteristics of fakes, forgeries, and reproductions. Prof. Hummel shared captivating and humorous stories from his distinguished career as an expert in American decorative arts. Scholarly and absorbing, Prof. Hummel presented dozens of images to show how objects ranging from ceramics, glassware, silver, and furniture should all be subject to careful observation and examination.

Following the seminar, a group of enthusiasts gathered at Ayr Mount for a hands-on tour of the collection with Peter Kenny, followed by a special cocktail reception.



Above:
A full day mini-course
at Leland Little
Auctions on *Fakes,
Forgeries & Reproductions*
conducted by Charles
F. Hummel, Curator
Emeritus and Adjunct
Professor, Winterthur
Museum & Garden.



At left:
(L to R) Peter Kenny,
Charlie Hummel,
and Leland Little.



At right and above:
Seminar attendees
enjoy a behind-the-
scenes, hands-on
tour of the furniture
collection at Ayr
Mount, followed by
a cocktail reception.



New Bridge Unveiled

Friday, July 22, 2016 — Hillsborough, NC

New Footbridge — Connecting Riverwalk to Ayr Mount's Master Trail Plan

Classical American Homes Preservation Trust and The Richard Hampton Jenrette Foundation (CAHPT) unveiled the new pedestrian bridge spanning 95 feet over the Eno River.

The new Footbridge, as a vital part of Ayr Mount's Master Trail Plan, now connects Hillsborough's Riverwalk to the west with CAHPT's Historic Oconeechee Speedway Trail to the east. Access to the new Footbridge site is from Elizabeth Brady Road or South Cameron Street in Hillsborough, North Carolina. After several years of planning and fundraising, this \$260,000 project was a collaborative effort with the State of North Carolina, the Town of Hillsborough, Crescent Communities, Vietri, Kim Walsh Memorial, and hundreds of local citizens. Special thanks go out to Orange County, Eno River Association, Friends of the Mountains-to-Sea Trail, and the Davey Tree Expert Company. Summit Engineering provided construction management with McQueen Construction Co. implementing the plan.

"Ayr Mount is delighted to be a part of this collaborative project and to see the Footbridge realized. We want to welcome everyone to come cross the Eno on the wonderful new Footbridge and walk the trails," said Bill Crowther, Ayr Mount Site Manager.



Above and at right: Over 150 people attended the opening ceremony of the scenic Footbridge that crosses the Eno River.

Far right: Anna Kenan and Mayor Tom Stevens, Hillsborough, inaugurating the new Footbridge.



Preservation in Progress

A History of the Ayr Mount Master Trail Plan — Hillsborough, NC

By Bill Crowther

“Preservation in Progress” is a phrase that reflects the current challenges of preservation work. On one hand, it describes the ongoing and continual effort of making history and conservation more relevant to the present-day. At the same time, this phrase also conveys the gradual nature of preservation work which is often done in stages (or by degrees). But rest assured preservation is indeed happening! The often opposing two words are joined together to remind us how important it is to save our natural and cultural history, and acknowledge this as a process that is long-term and requires patience. The emphasis of the Ayr Mount Master Trail Plan in Hillsborough, NC takes this long view and aims to show the progression of this local history in the context of Classical American Homes’ mission to preserve and make available to the public these treasures from the past.

In 1994, Ayr Mount opened as a house museum after Richard H. Jenrette donated this 55-acre estate to Classical American Homes Preservation Trust (CAHPT). A few years later, Mr. Jenrette, a native-North Carolinian, suggested opening up a trail around the property that led to the creation of the Poet’s Walk (1999). Over the years, additional land purchases have increased Ayr Mount’s total property to 300-acres which now includes 5-miles of trails, 3 historic sites, and 1 nature preserve. In 2003, a master trail plan was written by landscape architect Charles H. Burger, who taught at NC State University and University of Illinois, Champaign-Urbana. His vision was to connect all these separate but contiguous areas. At the same time, Hillsborough was selected to be in the corridor for the emerging NC Mountains-to-Sea Trail (MST). The timing and partnership of wider community interests with Ayr Mount’s plan was a stroke of good luck and destiny.

The master trail plan has been developed and implemented in phases. The Historic Occoneechee Speedway Trails (HOST) (2002), and the JMJ Nature Trail (2010) are now connected with downtown Hillsborough’s Riverwalk by way of a 95 foot-long footbridge crossing the Eno River. And this crossing is also a very important link in the MST. As you enter CAHPT’s property from Riverwalk, you’ll



Bill Crowther, Ayr Mount Site Supervisor and steward of the Master Trail Plan that connects multiple scenic trails at and around Ayr Mount.

first encounter the Oxbow archaeology site along the Eno River bank that contains 3 distinct Native American villages, dating as far back as 1000 AD. UNC research has been going on there since 1938. This new section of trail offers a deep connection with this natural and historical place as it highlights the present as well as the distant past.

The new footbridge is located near the bend in the Oxbow and is made of corten steel that has a rusted look which blends into this natural setting. After crossing the Eno, you will emerge onto high ground on the south

side of the river and walk a short distance to the entrance to the Speedway Trail (HOST).

Clearly marked signage along the trails inform everyone that preservation is the ongoing priority. As time marches on, these natural and cultural assets will continue to be well cared for. The aim of Master Trail plan is to protect the Eno River Valley and foster a greater appreciation for local Native history, in addition to preserving the only surviving dirt track from NASCAR’s first season, and the story of Ayr Mount’s prominent past and present.

Americana Week

Tuesday, January 19, 2016
George F. Baker Houses — NYC

January in New York was an exciting and busy month at Classical American Homes. CAHPT Founder and Chairman Richard H. Jenrette welcomed guests to the George F. Baker house in New York City to celebrate Americana Week. We enjoyed catching up with friends from Colonial Williamsburg, Museum of Southern Decorative Arts, and Winterthur for this annual get-together, which kicks off the Winter Antiques Show. Thankfully, we were graced with mild weather on the night of the event — in years past guests had to brave blizzards to make it!



Robert Leath, MESDA
Chief Curator and VP
Collections and Research;
Courtenay Daniels, and
Dick Jenrette.

Spring Patrons Party

Thursday, May 19, 2016
George F. Baker Houses — NYC

The 2016 Patron Party was especially exciting as CAHPT welcomed guests on May 19th to our newly redesigned offices and Carriage House located at 69 East 93rd Street. The Carriage House has been largely used as a garage, but with new floors and décor it is now an impressive open space in which we look forward to holding future lectures and events. After perusing our new space, guests moved on to 67 East 93rd to enjoy a cocktail and refreshments while catching up with old friends. Dick Jenrette was in attendance and was so pleased that many donors, friends, and former DLJ colleagues stopped in for a visit. We thank everyone who joined us and for your ongoing support!

At right:
The newly renovated
Carriage House of the
George F. Baker complex
is opened to guests.



Above:
Dick Jenrette
and friends.

Wunsch Award 2016

Wednesday, January 20, 2016

Christie's — NYC

We are very pleased to share the news that Classical American Homes' own Peter Kenny, Co-President, and Morrie Heckscher, Emeritus Chairman of the American Wing, were the honorees of the 2016 Wunsch Award.

Christie's hosted the fourth annual Eric M. Wunsch Award for Excellence in the American Arts on January 20th, 2016 at their Rockefeller Center Galleries. This year the award honors Morrison H. Heckscher and Peter M. Kenny for their dedication and contributions to the field of American Decorative Arts.

According to Wunsch Americana Foundation President Peter Wunsch, Heckscher and Kenny are recognized for "the expansion and modernization of the American Wing at The Metropolitan Museum of Art. They oversaw renovations to the American Wing from 2003 to 2012, which modernized the existing building — comprised of the original 1924 structure and its 1980 expansion — adding galleries for American paintings, sculptures and



Wunsch Award recipients Peter Kenny (left) and Morrie Heckscher (right) with Peter Wunsch (center).

18th century decorative arts. They spent much of their careers at The Met acquiring architectural elements, whole rooms and fragments, all for this ultimate installation and update, carrying on the museum's history of collecting interiors.... It's an honor to know these two accomplished scholars

and leaders in the field, who consistently delivered the best of the best for The Met with such grace and academic rigor."

Richard H. Jenrette and Classical American Homes Preservation Trust received the award in 2014.

Historic House Trust – Founders Award 2016

Tuesday, June 14, 2016

The Metropolitan Club — NYC

The Historic House Trust presented the Annual Founders Award to Margize Howell, CAHPT Co-President, in recognition of her distinguished career in historic preservation. Margize is a member of the HHT Directors' Council and has been an ardent supporter since 1994. Her interest in the preservation of historic homes began at a young age and grew into an extensive career that embodies a committed dedication to preserving our American heritage.

The evening's theme, Revolution! Starts at Home, marked the 240th anniversary of our country's 1776 fight for independence and highlighted the many historical, cultural, and social upheavals that historic homes have witnessed – and withstood – throughout centuries of change in New York City. Nearly 250 guests gathered at the historic Metropolitan Club, designed by Stanford White and formed by J. P. Morgan, for an exciting evening of dinner and dancing, silent and live auctions in support of the Historic House Trust.



Nonnie Frelinghuysen, HHT Benefit Co-Chair and Anthony W. and Lulu C. Wang Curator of American Decorative Arts at The Metropolitan Museum; Margize Howell, recipient of this year's Founder's Award; and John Gustafsson, HHT Chair.

Tours & Visitors 2016

The year 2016 was a terrific year for visitation with nearly 20,000 visitors reflected in the eight categories below. These groups come from all over the United States, and a few internationally, representing diverse interests and ages. Arts and preservation organizations are weighted in first place with education and museum following closely. Of particular interest are the groups of students using our properties as classrooms. The University of North Carolina brought both preservation and archeology students to Ayr Mount; Stanford University archeology students did research at Cane Garden; and the Institute of Classical Architectures & Art students sketched at Edgewater to highlight three.

On the international side, we hosted the Duke of Devonshire at Roper House and the First Lady of Cyprus, Andri Anastasiades, at George F. Baker House in New York City. We also welcomed several groups of Danish Historians for multiple trips to Cane Garden in St. Croix, as it was once a Danish colony. Not included in the list below are five weddings on two of our properties as well as the sixty private groups of individuals — such as descendants of Millford's founders, private collectors, and several families — that also had the pleasure of a visit.

The most recent category that has emerged is the “Running and Hiking” group at Ayr Mount, who are using the trails for competition, practice and enjoyment. Another popular trend has sprung up at Millford where several groups, such as the Women's Council at the Gibbes Museum and the Atlanta Ceramics Circle, toured the house and then enjoyed a delicious box lunch on the portico or under the cool shade of the Spanish-moss draped trees. Many of these groups have visited two or more houses this year and many have visited the complete or nearly complete collection of houses. Please join us on a tour, a hike, a picnic and a visit soon!

2016 Group Visitors to Classical American Homes Preservation Trust and The Richard Hampton Jenrette Properties

Museums	Cantor Art Center, Stanford, CA The Clark Art Institute, Williamstown, MA The Colonial Williamsburg Foundation, Williamsburg, VA [2x] Gibbes Museum of Art, Charleston, SC The Guggenheim Museum of Art, New York, NY The Metropolitan Museum of Art, New York, NY Museum of Early Southern Decorative Arts, Winston-Salem, NC [2x] Newark Museum, Newark, NJ Orlando Museum of Art, Orlando, FL Rockford Art Museum, Rockford, IL Santa Barbara Museum of Art, Santa Barbara, CA The Virginia Museum of Fine Arts, Richmond, VA Winterthur Museum, Library and Garden, Winterthur, DE [2x]
Education	Chi Psi, Nashville, TN Clemson University, Clemson, SC Coastal Carolina University Adult Degree Program, Conway, SC Great Neck Public School District Continuing Education Department, Great Neck, NY Good Hope Country Day School, St. Croix, U.S.V.I. Middle Georgia State University, Macon, GA Poughkeepsie Day School, Poughkeepsie, NY Stanford University, Stanford, CA University of North Carolina, Chapel Hill NC [2x] University of South Carolina, Columbia, SC Williams College, Williamstown, MA
Arts and Preservation Organizations	American Friends of the Georgian Group, New York, NY Atlanta Ceramics Society, Atlanta, GA [2x] Boscobel House and Gardens, Cold Spring, NY Chamber Music Charleston, Charleston, SC Collectors from Laguna Beach, CA The Colonial Dames of America in the State of Georgia, Savannah, GA The Danish Historians, Christiansted, St. Croix, U.S.V.I. [5x] Daughters of the British Empire, Raleigh, NC The Decorative Arts Trust, Media, PA Highlands-Cashiers Chamber Music, Highlands, NC Historic Charleston Foundation, Charleston, SC Historic New England, Boston, MA Historic Oconeechee Speedway Group, Hillsborough, NC Institute of Classical Architecture & Art, New York, NY [3x] The Irish-Georgian Society, New York, NY The Owens-Thomas House, Savannah, GA Stagville Plantation, Durham, NC Preservation Society of Charleston, Charleston, SC Wunsch Americana Foundation, New York City, NY
Landscape Architecture	Burlington Garden Club, Burlington, NC The Little Garden Club, Warrenton, NC
Private Sector	American Association of Trust and Estate Counsel, Charleston, SC Bishop Gadsden, Charleston, SC Carroll Financial, Charlotte, NC The Governor's Club Group, Chapel Hill, NC The Kappa Group, Rosendale, NY Palmetto Health PrimeTimers, Columbia, SC Safeco Insurance, North Charleston, SC United Healthcare, Hopkins, MN Virtuoso Voyager Club, New York City, NY
Running/Hiking	Bull City Running Company, Durham, NC Chapel Hill High School, Chapel Hill, NC Family Pre-School, Durham, NC Half Marathon Hillsborough Running Club, Hillsborough, NC Senior Hike, Chapel Hill, NC
Other	Boy Scout Troop 328, Hillsborough, NC Broadwell Book Club, Sumter, SC Castilian Book Club, Florence, SC Florence Research Club, Florence, NC Shaw-Sumter Community Council, Sumter, SC St. Paul's Lutheran Church, Durham, NC Star Gazers, Durham, NC [2x] Triangle Tasters & Travelers, Raleigh, NC Women of Fearington, Fearington, NC Women, Wisdom and Words Book Club, Durham, NC

Students from the ICAA summer studio program at Edgewater.



First Lady of Cyprus, Andri Anastasiades (right) with Margize Howell at Baker House in NYC.



Chamber Music Charleston at Roper House celebrating their 10th Anniversary. (photo: Jess Wood)



Runners competing in a 5K on the HOST trail.

Boscobel House and Gardens Vice Chairman, Alex Reese, with Boscobel supporters at a curatorial presentation and reception at the George F. Baker House, NYC.



University of North Carolina archeology students shown here sifting and continuing their work on Native American sites near Ayr Mount.

Duke of Devonshire and Earnie Townsend, Roper House Site Supervisor, discuss Hurricane Matthew effects on Roper House during his visit for the Charleston Heritage Symposium.

Yuletide at Millford, Ayr Mount and Roper House

The Azalea Garden Club of Manning, SC, generously offered their time to decorate the gates, doors and interiors at Millford. During the weekend of December 3-4th, over 200 people visited *Yuletide at Millford* and also enjoyed apple cider, cookies, and live classical music by the Sumter High string quartet.

Ayr Mount and Roper House also celebrated the Yuletide season with their own decorations to highlight the unique character and location of each individual house.



Above left: Wreaths on the front gates of Millford, Pinewood, SC.

Left: The decorated mantel in Ayr Mount's West Parlor features a portrait of Thomas Jefferson by Ezra Ames.

Below left: Wreaths on the windows of the Roper House, facing the Battery, in Charleston, SC.

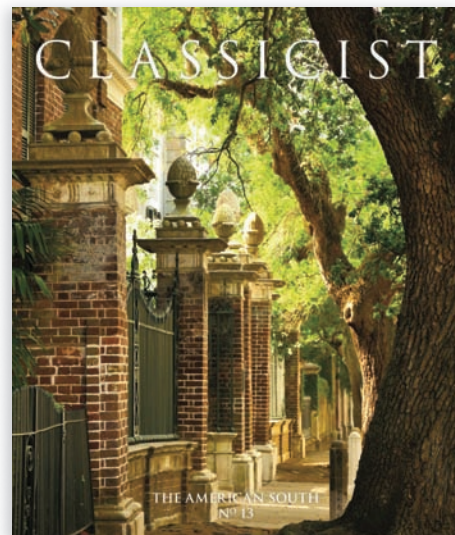
Launching the *Classicist*

October 18, 2016 — Roper House, Charleston, SC

Wednesday, November 16, 2016 — George F. Baker Houses, NYC

Classical American Homes Preservation Trust and the Institute of Classical Architecture & Art (ICAA) was delighted to help launch the latest issue of the ICAA's annual journal, *Classicist* at Roper House in Charleston and the George F. Baker House in New York City.

This current issue, No. 13, is dedicated to The American South, and features an article by Margize Howell and Peter M. Kenny, Co-Presidents at Classical American Homes Preservation Trust, entitled "Architecture on the North-South Axis." In their essay, Howell and Kenny explore the "ideas, tastes, and architectural innovations [that] moved freely back and forth between the North and South." Edgewater and Millford are featured as examples of this interesting reciprocity, and are shown in the essay with inspiring photography.



Above: Cover of the *Classicist* No. 13 on The American South.

Left: The front porch of Edgewater, with a view across the Hudson River.

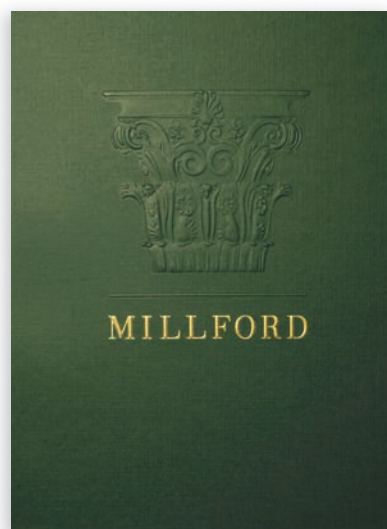
At top: (L to R) Peter Kenny and Margize Howell, Co-President of Classical American Homes Preservation Trust, and Peter Lyden, President of Institute of Classical Architecture & Art.

Millford

Commemorative book



This commemorative publication marks the 175th anniversary of the completion of Millford in 1841 and gives a detailed account of the history of one of the finest examples of Greek Revival residential architecture in America. Written by Margize Howell and Peter M. Kenny, *Millford* includes a preface by Richard H. Jenrette, Founder and Chairman of Classical American Homes Preservation Trust, full color images of the principal rooms in the house, the out buildings and grounds, a selection of original Duncan Phyfe & Son furniture, building specifications and architectural drawings. This handsome, compact book makes for a wonderful keepsake or gift. Please visit our website to order a copy.



Above and at right: *Millford*, the commemorative publication, and a look inside the essay “Athenian Splendor in the High Hills of Santee.”

Above: Millford, considered one of the finest examples of Greek Revival architecture in America and a designated National Historic Landmark.



A Recent Gift Sheds New Light on Duncan Phyfe and the New York School of Cabinetmaking

By Peter M. Kenny

*Imitation is the sincerest form of flattery
that mediocrity can pay to greatness.*
— Oscar Wilde

If there is truth to Oscar Wilde's acid and oft-abbreviated adage, then the cabinetmaker with the most gratified ego in Federal New York had to be Duncan Phyfe. Such was Phyfe's status among his contemporaries that an editorial written for the *New-York Evening Post* lamenting James Monroe's choice to furnish the President's House in 1817 with imported French sofas and chairs, praised American furniture as every bit their equal and singled out the iconic craftsman as proof of this claim:

Now I will venture to assert, with entire confidence, that the best, the very best household furniture... whether taking into consideration the materials, the workmanship or the taste and elegance of the design, has been made here [in New York]. And whoever wishes to be satisfied of the degree of perfection to which our mechanics have arrived, may gratify their curiosity by calling, any time, at Mr. Phyfe's cabinet-warehouse in Fulton-street, and looking at his articles of cabinet work. [See figure 1.]

That Phyfe's distinctive furniture designs were pirated by his competitors is evidenced by an entry in the account book of New York cabinetmaker, John Hewitt, who in March 1811 recorded an order placed for a "French Sideboard like Phyfes" with "2 shelves in center and as many locks as possible." He annotated another entry from that same month and year with the proportions of the columns used by Phyfe and by Phyfe's only true equal in the trade, the French immigrant cabinetmaker Charles-Honoré Lannuier: "Phyfes Collum 23 [28?] Inches with leaf carved 2-8/7 wide / Lanaus Collum 2 ft 3 Long 2-1/2 Wide Bottom." Such carefully recorded details give one pause to consider how they might have been acquired. An early case of industrial espionage, perhaps, by a journeyman in Hewitt's employ who may previously have worked in the shops of both Phyfe and Lannuier?

Oscar Wilde's maxim notwithstanding, not all of Phyfe's imitators were mediocrities. One of the more talented ones was Michael Allison, whose career in New York closely paralleled that of Duncan Phyfe. In the period



Figure 1.
Unidentified
artist. *Shop and
Warehouse of
Duncan Phyfe,*
168-172 Fulton
Street, New York
City, 1817-20.
The Metropolitan
Museum of Art,
Rogers Fund,
1922



Figure 2.
Michael Allison.
Card table,
1808-15. From
the Collections
of the Henry
Ford, Dearborn,
Michigan

1805 to 1820, when Phyfe hit his stride as a designer and manufacturer of furniture keyed to the English Regency style, Allison followed closely in his wake. A card table bearing Allison's trade label from the period 1808-15 (fig. 2), could, without its ink-stamped label, easily pass as the work of Phyfe, not only to the untrained eye but also to a reasonably knowledgeable student of American furniture. A scroll-back sofa, also bearing Allison's trade label and dating between 1814-17 (fig. 3), at first glance looks like the work of the Phyfe shop and has been cited in the past

as proof that Duncan Phyfe was not the sole manufacturer of superb scroll-back seating furniture in the English Regency taste. And despite his reputation as Phyfe's chief rival in New York gained through his ability to offer his clientele furniture with a distinct French accent in the Consulate and Empire styles, Honoré Lannuier was not above whipping up a Phyfe design if a customer demanded it. His labeled scroll-back armchair with a double-cross splat of about 1810 (figs. 4 and 5) has much in common with a documented example made by Duncan Phyfe



Figure 3.
Michael Allison.
Scroll-back sofa,
1814-17. The Art
Institute of Chicago,
Restricted Gift of
the Antiquarian
Society in honor of
Milo M. Naeve

Figure 4 and 5.
Charles-Honoré
Lannuier. Scroll-back
armchair, ca. 1810.
The Metropolitan
Museum of Art,
The Sylmaris
Collection, Gift of
George Coe Graves

for William Bayard in 1807 (figs. 6 and 7), but upon close inspection its overall stance is considerably wider and the bowknot and thunderbolt carved in the crest, a signature Phyfe feature, appears cramped and far less graceful by comparison. Turnabout is fair play, however, and when Phyfe later tried his hand at imitating one of Lannuier's signature gilded caryatid card tables of about 1815 to 1820, the results were decidedly mixed.

Now, a new name, William Mandeville, enters the picture. Recently, Classical American Homes Preservation Trust was fortunate enough to be given a Phyfe-school scroll-back sofa and side chair by Cynthia and Priestley Coker of Charleston, South Carolina (figs. 8 and 9). Both are handsome, quality examples of their type but it is the sofa that allows us to expand the roster of New York cabinetmakers who deigned to flatter the master. Signed in pencil script on the top rail under the upholstered back is the name, "*Mandeville*." This mark most likely indicates that the sofa was made in the workshop of cabinetmaker William Mandeville, a fairly large operator in the New York furniture trade. From 1807-1809 he was associated with the firm of Hewitt and Mandeville, the same John Hewitt described earlier as an imitator of Phyfe. While working in partnership with Hewitt, Mandeville engaged in the coastal venture cargo furniture trade, principally to Savannah, Georgia. Later, in 1811, after the partnership was dissolved, Mandeville, like Phyfe, supplied the wealthy merchant William Bayard with furniture. In his case, however, rather than seating furniture it was bedsteads – four field bedsteads (a type of bed with low posts and an arched canopy) and one



high-post bedstead. Additionally, Mandeville is recorded in 1812 as having made tables and desks for the Common Council Chamber of the new City Hall, for which he was paid the handsome sum of \$519.34.

New York cabinetmakers were competitors but they also had to be collaborators in order to succeed in their trade. Often they forged business partnerships, as was the case with Hewitt and Mandeville, in order to spread financial risk. They also commonly utilized the services of independent tradesmen such as turners, carvers, and upholsterers to avoid the

necessity of having specialists such as these in their employ. Only the best capitalized and/or most demanding master cabinetmakers – perhaps only Phyfe and Lannuier in the period of the 1810s – would have operated such fully integrated furniture manufactories. Many cabinetmakers, including Phyfe in at least one documented instance in 1805, were known to purchase the work of others to sell at their warehouses or to add to a shipment of venture cargo furniture they were sending to one of the coastal cities in the South. Cabinetmaking was a difficult business in which as many failed as

A Recent Gift Sheds New Light on Duncan Phyfe

Figure 6. and 7
Duncan Phyfe.
Scroll-back
armchair, 1807.
Winterthur
Museum,
Bequest of Henry
Francis du Pont



succeeded. For urban craftsmen, in particular, who were forced to operate in a cash and credit system, the specter of bankruptcy was always just around the corner.

Thanks to an autobiographical sketch written by one of his erstwhile apprentices, Mandeville is one of the rare New York master cabinetmakers about whom we know something in terms of his business practices and personality. This sketch has been published as *Moneygripe's Apprentice: The Personal Narrative of Samuel Seabury III* (Yale University Press, 1989). In it, we learn that Seabury was introduced to the trade by his father who arranged a trial apprenticeship for him with Mandeville that began in the fall of 1815 and ended unsuccessfully the following spring. The young apprentice's feelings about Mandeville are made clear by the nickname he bestowed upon the apparently notoriously cheap cabinetmaker – “Mr. Moneygripe.” Seabury describes Mandeville's establishment as “a two story house with a brick front in the heart of the city.” (Mandeville's address at the time was 8 Courtlandt Street.) The front part of the building both on the first and second floor served as a warehouse where Mandeville displayed his ready-made furniture. There was a small addition at the back of the building that was used as a dwelling house by Mandeville and his family, and behind that, in the yard, a large two-story building that served as the workshop. It was here, in the garret, that Seabury slept, along with five other apprentice boys. According to Seabury, the garret was under a “sloping shingled roof the highest part of it barely admitting of a man's standing upright. It had but one light and that was a window consisting of four small panes of glass. On the floor – which certainly had never been washed – lay two large beds – covered

each with a filthy looking blanket and a black spread. Sheets fortunately there were none: for two or three dirty pillow cases afforded as much of such material as one would ever wish to behold.” This type of garret sleeping arrangement may also have been repeated at the Phyfe establishment, where one can see a boy, quite possibly an apprentice, leaning out an upstairs attic window of the far-right building in the famous watercolor of the cabinetmaker's workshops and warehouse (fig. 1).

As the newest apprentice in the Mandeville shop Seabury's duties included hauling heavy maple and mahogany joists, delivering furniture on hand barrows throughout the city, and every morning before breakfast “rubbing up” the furniture in the warehouse to make it gleam for potential customers. Ruing the day he signed on with Mandeville, Seabury keeps up a steady litany of complaints in his memoir about life as an apprentice. One day he expressed his deep unhappiness to one of his companions but was reminded by him that “those who got such a place as we had were pretty well off – they had good fare and though old Moneygripe was as cross as the Devil yet he took it all out in jaw – and never beat or abused them.” This offered little consolation to Seabury, who as the educated son of an ordained Episcopal priest, believed he deserved a better lot in life. On one occasion Mandeville ordered Seabury to “shoulder a couple of mahogany joists and carry them to the turners on _____ St., and bring back a couple more which I should there find worked into the shape of bedposts.” This outsourcing of work by Mandeville to specialists may offer a possible explanation for why his name appears on the lower pine half of the carved, scrolled crest rail of the sofa in figure 8. It is easy to imagine one of Mandeville's

apprentice boys delivering an all but completed crest rail to a specialist carver to execute its sophisticated bowknot-and-thunderbolt and bowknot-and-sheaves of wheat decoration. Worthy of note is the striking similarity between the carving on the Mandeville sofa and that on the labeled Allison example (compare figs. 10 and 11), a sign, perhaps, that both cabinetmakers patronized the same specialist carver. And wouldn't it be ironic if Moneygripe's apprentice himself, Samuel Seabury III, was the boy who slung that crest rail across his shoulder and carried it through the streets of Federal New York to get it carved.





Figure 8.
Probably William
Mandeville.
Scroll-back sofa
1810-20. Classical
American Homes
Preservation Trust,
Gift of Cynthia and
Priestley Coker



Figure 10.
Crest rail of
William Mandeville
scroll-back sofa
shown in Figure 8.



Figure 11.
Crest rail of Michael
Allison scroll-back
sofa shown in
Figure 3.

Figure 9.
(opposite page)
Scroll-back side
chair, New York.
ca. 1810. Classical
American Homes
Preservation Trust,
Gift of Cynthia and
Priestley Coker



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2016 Acquisitions



Probably William Mandeville
(active in NY 1800–c. 1830)

New York Scroll-back Sofa

1810-1820

Gift of Cynthia and Priestley Coker



Anonymous

New York Scroll-back Side Chair

circa 1810

Gift of Cynthia and Priestley Coker



Anonymous

New York Secretary Chest of Drawers

1810-1815

Provenance: Jonathan Randell of Randall's Island
or his son Peter Randell

Gift of Mrs. Robin Liguori



Anonymous

New York Pier Table

circa 1820

Gift of Mr. and Mrs. Stuart P. Feld and
Mrs. Elizabeth Feld Herzberg



Duncan Phyfe & Son

Cheval Glass

1841

Provenance: John Laurence and
Susan Hampton Manning, Millford



Anonymous

Three-Arm Neo-Classical Candle Sconce with Eagle
Nineteenth Century

Gift of Mr. and Mrs. Stuart P. Feld



Charles Miller & Sons, London

Double Candle Lamp
circa 1831-1835

Gift of Mr. and Mrs. Stuart P. Feld



Johnston, Brookes & Company, London

Pair of Double Argand Lamps
circa 1815

Gift of Mr. and Mrs. Stuart P. Feld



Harold Sterner (1895-1976)

House on the Hudson River at Barrytown N.Y.
Watercolor and graphite on Paper
circa 1930-1960

Provenance: Gore Vidal
Gift of Ms. Margize Howell



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Contents of the Gate House at Edgewater
(building donated in 2015) and some objects from
Millford Plantation

Gift of Mr. Richard Hampton Jenrette



Anonymous

Engraved Mourning Pin Belonging to Jane Kirkland (1800-1845)
Nineteenth Century

Provenance: Jane Kirkland
Gift of Ms. Betty Causey



Lyman Cobb (1800-1864)

*The Reticule and Pocket Companion; or,
Miniature Lexicon of the English Language;*
New York: Harper & Brothers, 1859

Provenance: Kirkland Family
Gift of Ms. Betty Causey

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